



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

SOME ALLUSIONS TO RICHARD TARLETON

A few references to Tarleton which Halliwell and Hazlitt failed to note in their editions of the *Jests* may prove of interest to students of the drama, especially in view of Mr. W. J. Lawrence's recent and stimulating discussion of the famous clown.¹

1. O fustie worlde! Were there anie commendable passage to Styx and Acharon I would go live with Tarleton.—*Returne from Parnassus* Part I (1597?), I, i.

2. . . . as farre unfit for their profession, as Tarletons toyes for Paules Pulpit: betwixt which, though I make a comparison, yet to the place I reserve a reuerend regarde.—J. M., *A Health to the Gentlemanly Profession of Seruingmen* (1598), Sig. B 3.

3. When Tarlton clown'd it in a pleasant vaine,
And with conceites, did good opinion gaine
Upon the Stage, his merry humors shop.
Clownes knew the Clowne, by his great clownish slop.
But now th' are gull'd, for present fashion sayes,
Dick Tarltons part, gentlemens breeches playes.
—Samuel Rowlands, *Knave of Hearts* (1600), Epigram 30.

4. It is not amisse sometimes to goe from home, to heare what newes there is at home; as *Tarlton* told the Queene, hee was going to *London*, to heare what newes at court.—R. Junius, *The Drunkard's Character* (1638), p. 669.

5. Give room ye Ghosts of *Tarlton*, *Scoggin*, *Summers*,
Minerva's Masquers, and the Muses Mummers.
—S. F., "On the Death of Archee the late Kings Jester,"
Sportive Funeral Elegies (1656).

More significant is the extemporal poem on the subject "Wher's Tarleton?" in *Quips upon Questions* (1600) by "Clunnyco de Curtanio Snuffe" (i.e., John Singer?):

6. One askes where *Tarleton* is, yet knowes hee's dead,
Foole, sayes the other, who can tell thee that?
Asse, quoth the first, I can: bow downe thy head,
Lend but an eare and listen. Sir, to what?
Ist come to Sir, quoth he, euen now twas Foole,
One Asse can with an other beare much rule.

¹ "On the Underrated Genius of Dick Tarleton," *London Mercury*, May, 1920.

Well, Asse or Foole, the second sayes, go on:
 I say hee's dead. I true, and so say I.
 And yet a liues too, though some say hee's gon.
 Till you approue this, I must say you lie.
 Lie, quoth the first, the stab with that must go,
 I do not say you lie, I say I must say so.

A Collier after *Tarletons* death did talke,
 And sayd, he heard some say that he was dead:
 A simple man that knew not Cheese from Chaulke,
 Yet simple men must toyle in wise mens stead.
 Vnto the Play he came to see him there,
 When all was done, still was he not the nere.

He calles a loude, and sayd that he would see him,
 For well he knew it was but rumour'd prate:
 The people laught a good, and wisht to free him,
 Because of further mirth from this debate.
 The Collier sayd, the squint of *Tarletons* eie,
 Was a sure marke that he should neuer die.

Within the Play past, was his picture vsd,¹
 Which when the fellow saw, he laught aloud:
 A ha, quoth he, I knew we were abusde,
 That he was kept away from all this croude.
 The simple man was quiet, and departed,
 And hauing seene his Picture, was glad harted.

So with thy selfe it seemes, that knowes he's dead,
 And yet desires to know where *Tarleton* is:
 I say he liues, yet you say no; your head
 Will neuer thinke, ne yet beleue halfe this.
 Go too, hee's gone, and in his bodyes stead,
 His name will liue long after he is dead.

So, with the Collier, I must thinke he liues,
 When but his name remaines in memorie;
 What credite can I yelde to such repreeues,
 When at the most, tis but vncertaintie.
 Now am I a foole in deed? So let that passe,
 Before I goe, Ile quit thee with the asse.

What, is his name Letters, and no more?
 Can Letters liue, that breathe not, nor haue life?

¹ Note the use of *Tarleton's* picture in Wilson's *Three Lords and Three Ladies of London*.

No, no, his Fame liues, who hath layde in store
 His actes and deedes: therefore conclude this strife,
 Else all that heare vs, striue and breed this mutenie,
 Will bid vs keepe the Colliar foole for company.

Well, to resolue this question, yet say I,
 That *Tarletons* name is heare, though he be gone.
 You say not, Whers his Body that did die?
 But, where is *Tarleton*? Whers his name alone?
 His Name is heere: tis true, I credite it.
 His Body's dead, few Clownes will haue his wit.

QUIP:

*Though he be dead, dispaire not of thy wisdome,
 What wit thou hast not yet, in time may come:
 But thus we see, two Dogges striue for a bone,
 Bout him that had wit, till them selues haue none.*

Even more interesting is the passage in Henry Peacham's essay "Of Parents and Children" found in his *The Truth of Our Times*¹ (1638). In discussing the incorrect method of handling the prodigal he uses the following illustration:

7. I remember when I was a School-boy in London, Tarlton acted a third sons part, such a one as I now speake of: His father being a very rich man, and lying upon his death-bed, called his three sonnes about him, who with teares, and on their knees craved his blessing, and to the eldest sonne, said hee, you are mine heire, and my land must descend upon you, and I pray God blesse you with it: The eldest sonne replied, Father, I trust in God you shall yet live to enjoy it yourselfe. To the second sonne, (said he) you are a scholler, and what profession soever you take upon you, out of my land I allow you threescore pounds a yeare towards your maintenance, and three hundred pounds to buy you books, as his brother, he weeping answer'd, I trust father you shall live to enjoy your money your selfe, I desire it not, &c. To the third, which was Tarlton, (who came like a rogue in a foule shirt without a band, and in a blew coat with one sleeve, his stockings out at the heeles, and his head full of straw and feathers) as for you sirrah, quoth he) you know how often I have fetched you out of Newgate and Bridewell, you have beene an ungracious villaine,

¹ This collection of fourteen essays deserves to be better known. In addition to the numerous autobiographical passages (cf. pp. 13, 26, 39, 41, 47, 53, 71, 92, 123) it discusses certain matters in a manner quite modern. It explodes various popular errors of the time in the manner of Sir Thomas Browne, pleads for the higher pay of schoolmasters, puts forth some uncommonly sane suggestions regarding the education of boys, discusses at some length the pecuniary dangers confronting the authors of "good" books, gives some good advice, based on personal observation and experience, concerning traveling, etc.

I have nothing to bequeath to you but the gallows and a rope: Tarlton weeping and sobbing upon his knee (as his brothers) said, O Father, I doe not desire it, I trust in God you shall live to enjoy it your selfe [pp. 103-5].

It is possible that this old play in which Tarleton made such an impression upon the youthful mind of his auditor is another instance of the dramatic treatment in England of the prodigal son motif.¹ The passage is interesting in other respects. It argues that Tarleton was apparently rather careful with respect to his make-up, and shows that, if *The Hundred Merry Tales*, as Hazlitt thinks entirely possible, had fallen into disrepute in higher quarters about 1582, at least one popular actor of the time did not hesitate to present a scene taken from the old jest-book; for the episode described by Peacham is obviously based upon the jest "Of the syk man that bequethyd hys thyrd son a lytell ground with the galows," as it is titled in Dr. Oesterley's edition of the *Tales*—the imperfect "Of the ryche man and his two sonnes" of Hazlitt's edition.

THORNTON S. GRAVES

TRINITY COLLEGE, NORTH CAROLINA

¹ In this connection a Scottish reference to a drama dealing with the prodigal son may be cited, since it has not, I believe, been noted by students of the stage. Cox in his *Sabbath Laws*, p. 299, states that the following entry, dated July 1, 1574, occurs in the Kirk-Session of St. Andrews: "The said day, anent the supplication given by Mr. Patrick Auchinleck, for procuring licence to play the comedy mentioned in St. Luke's Evangel of the Forlorn Son [the Prodigal Son], upon Sunday, the 1st day of August next to come." Several members of the Kirk were appointed to examine the play, and if it met with their approval, it was to be allowed, provided it did not draw people away from services either in the forenoon or afternoon.